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ABSTRACT

Striving for an environmentally-oriented curriculum in junior high school art, this resource booklet for teachers offers numerous suggestions for incorporating environmental learnings into the arts curriculum. Ideas presented are examples of how learning in art can be directed in ways that lead to increased awareness and perception of the environment and the treatment of problems in that environment. Section I deals with Art as Environmental Education, defining objectives and resources/materials for projects. Art and Ideas, Section II, considers the language of design (word definitions), the concept of beauty, and the growth of an idea in art, while Section III, Relating Art to Nature and the Man-Made Environment, covers designing from nature. Section IV deals with Values: Expression Through Art, and describes several exemplary projects. Communication within the physical environment of the classroom, elective classes, and student work contracts comprise Section V, Communication and Cooperation. The final section, Interdisciplinary Projects, touches upon the art medium in literature and social studies. Appended material includes examples of intuitive art, illustrated Haiku, illuminated letters, and a mini-grant proposal for a woodcarving project. (BL)

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AN ENVIRONMENTAL APPROACH TO ART

for grades 7-9

Lavone Trueman

Sedro-Woolley Project Report No. 11
December 1971
U.S.O.E. Project No. 0-0848
Grant No. OEG-0-70-5039

Huxley College of Environmental Studies
A Division of Western Washington State College
Bellingham, Washington 98225

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Huxley College of Environmental Studies

TO THE TEACHER:

Presented here are ideas for multidisciplinary environmental education. The objectives of the ideas and methods suggested are clearly stated. The overall objective is to provide you, the teacher, with an aid in the development of your approach to teaching for and about the environment. These are not learning packages designed to be applied verbatim, but suggestions for ideas and methods that will enable you to develop learning packages. The contents of this report represent only the first treatment of the idea. It is published in this form in order that eachers may have an opportunity to experiment with it.

You will have to design your personal approach to environmental education. You are an environmental educator now, whether you realize it or not, because the environment is all around you and you are teaching about the environment that surrounds both you and your students. The state of the environment indicates that there is something wrong with the way in which you have learned to perceive and behave relative to the environment, and with the way you are teaching others to learn and behave in their environment today.

The ideas presented here are examples of ways in which you can incorporate environmentally beneficial learnings into your curriculum. The intent is not that you "add on" something specifically environmental to your curriculum, but that you incorporate environmental learnings into your treatments of the subject matter with which you have already been dealing. The specific manner in which you treat your responsibility to

educate for environmental stewardship is up to you. It is hoped that these and many other ideas will help you in your effort to understand the meaning of "environmental education" and its implications for you as a teacher and as a human organism.

The environmental education development project of which this report is a part is an ongoing one, and it is hoped that all who attempt to use the report will participate in the project by reporting the results of their efforts to the project staff. The staff will compile the ideas and methods collected. This will enable all working on the development of environmental education to share each other's work and will promote the spirit of cooperation essential to the success of any project as broad as this one.

Please report the methods and results derived from your use of this report to:

John Miles, Director
Environmental Education Project
Huxley College of Environmental
Studies
Bellingham, Washington 98225

Thank you.

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AN ENVIRONMENTAL APPROACH TO ART

ART AS ENVIRONMENTAL EDUCATION

Perhaps the first thing I should do is define my own personal goals in my attempt to create an environmentally concerned curriculum in junior high art. As I see it, the environment includes not only one's immediate physical surroundings but the entire biosphere inhabited by man. It is more than physical. It is a combination of mental attitudes, cultural values, and human interrelationships (as individuals and as a group), in interaction with the physical surroundings.

One of my first objectives as a teacher and as a concerned human being is to aid my students in a search for aesthetic response to the life situation they find themselves in now, not at the expense of traditional art appreciation but as an extension of it. I define an aesthetic response as one that is based on an intrinsic appreciation--an emotional response to something, whether a painting, a film, a building or a neighborhood park. It is responding to one's environment and having a fair knowledge of why one responds to it.

I wish to emphasize my opinion that there should be much less separatism in the arts. They are so interrelated that it seems an error to teach art as strictly a studio course. The study of music, drama, poetry, in fact any of the humanities, need not be relegated to separate curricula in separate departments. I am not implying that the art teacher should try to teach his students how to read music. I am suggesting that music can be an integral part of an art experience, as can poetry or drama. I feel all of these could be used, in

combination as well as alone, to examine problems of the moment that are related to the students we have in our own classrooms. I am not proposing that we supply the students with answers to those questions but that we encourage them to investigate problems and try to arrive at some solutions. They can compare other students' ideas with their own and come to some definite conclusions about the world around them. I suppose I see the teacher more as a catalyst than anything else.

Included here are detailed curriculum examples embodying environmental education principles from each grade level I teach. I think that you can judge from them the direction my entire curriculum takes. These examples are pulled from a continuum that I base on technique acquisition in studio art, aesthetic response, art history and appreciation, and experimentation with new media. During the year we cover most media in traditional art.

I suspect I don't have to tell you that I am an easy grader. I feel the less pressure the student has in that area the more free he is to work and learn.

What follows here then is a collection of my thoughts on how learning in art can be directed in ways that lead to increased awareness perception of environment and treatment of problems in that environment, the teacher acting always as the catalytic agent.

Objectives

1. To make art an integral part of all subject matter in the curriculum.

2. To have students recognize and identify similarities between components as found in nature (line, shape, color, texture, pattern, basic structure--all the things that add up to a feeling of unity in art and nature).

3. To encourage students to react verbally to one another's art projects, to their own art projects, and to professional art objects (including great works of the past), using both objective and subjective reasons for the personal reaction.

4. To let students work together on certain projects through discussion of various ways to create an art project, cooperatively solving problems of construction by trial and error methods (usually a 3-D project).

5. To teach students to identify and understand social commentary in art and to make social comments through their own projects.

Resources

A large percentage of the projects the art students do are based on the concept of recycling materials from their everyday lives. By continually reshaping and reusing materials taken from the environment, the art program can create an infinite variety of projects from a finite supply with minimal expense for materials. By recycling materals several goals are accomplished at one time. Materials once used do not add to garbage disposal problems and new materials are not continually needed. Recycling thus contributes to some savings of natural resources and energy levels.

Learnings

1. Concepts of recycling.

2. Concepts of conservation.

3. Concepts of art forms.

4. The concept of divergent thinking (one kind of creativity).

5. Concepts of the individual's perception of his environment.

Art Room Materials

1. Cardboard boxes and packing cartons (from furniture stores). Students cut into size and shape they desire and use cardboard as they would a canvas. Heavy cardboard rectangles can also be used as drawing boards, and smaller pieces can be used as holders for macramé samplers.

2. Old newspapers. These are used extensively for papier maché projects and as practice paper for lettering with paint brush.

3. Old magazines. Pages are used in social theme collage projects.

4. Baling wire (acquired from local farmers). Used for wire sculptures, mobiles, and as inner structure in papier maché.

5. Used ceiling tiles (12" x 24"). Used as drawing boards for outdoor sketching and as macramé boards.

6. Wood scraps from shop, lumber yards. Some used as supports in papier mache; others for wood sculptures, both semi-realistic and abstract.

7. Fabric scraps, yarn, buttons. Used in collages or as trim on papier maché.

8. Tin cans, plastic food containers (yogurt, cottage cheese, margarine, etc.). Plastic lids from shortening cans, coffee cans, or any plastic container make good individual paint pallettes and are easy to clean. Containers are used for water to clean brushes.

9. Discarded dental tools. These make effective carving tools for claywork, plaster sculptures, woodprints, and driftwood sculpture (for cleaning small areas, especially).

10. Discarded glass candleholders (from restaurants, bars, etc.). These can be painted with acrylic designs and refilled with candle wax.

11. Glass beer or wine bottles, or any smooth bottles. Bottles can be made into useful items with a bottle cutter--candleholders, wind chimes, glasses, etc.

ART AND IDEAS

The Language of Design

Before starting a project in three-dimensional design, the ninth grade student is given the following list of definitions in the

"language of design," from the book Design in Three Dimensions.*

Form: There are two basic meanings of form: total organization of all parts including structure; or the word may indicate shapes, either two-dimensional or three-dimensional. Forms may be geometric, biomorphic, or representational.

Biomorphic form: Shapes derived from living things.

Mass: Solidity of form which seems permanent and massive.

Volume: Interior space like that of a teacup.

Movement: As our inquiring eyes follow the flow of shapes (forms) we experience the sensation of movement which is a direction or projection of vision indicated by line, color, space, or texture.

Line: Line does not exist in nature but we interpret edges or contour as line. A shape may be compact and closed, or spiny, rough and open. We relate ourselves to line and tend to move with it.

Place: A facet or face of form.

Tension: A pulling or strain between forms, textures, or other parts of a composition.

Relief: Sculpture which projects from the background to be seen only from the fronts and sides.

Positive and Negative Shapes: A negative is a void, a hole or open area; positive forms exist as substance.

Concave: Recessed areas which pull back from our vision, usually curved and hollow.

Convex: Advancing areas, the opposite of concavity, a bulging curved surface.

Space: All three-dimensional arts involve space, which may be thought of as a void. Three-dimensional arts exist in width, length, and depth, displace air, reflect light, and cast shadows.

In-the-round: Sculpture which is intended to be viewed from all sides, front and back.

Texture: Texture or tactile surface quality is important. The roughness or smoothness of surface may be conveyed through the use of touch, or solely through visual means. In sculpture, tool marks and the natural quality of the material, screen wire, or soft velvet, contribute eye appeal as well as hand appeal.

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*Randall and Haines, Design in Three Dimensions, Davis Publications, Inc., Worcester, Massachusetts, 1970.

The student if then asked to take this list home with him for a week with the request to find and note examples of each definition in his environment. Examples can be in architecture, in nature, or in anything else he finds that completely fulfills the description. It is helpful if the student has a sketch book to do thumbnail sketches of each example.

The following list of terms and definitions is also given the students to help them recognize design components and become familiar with design terminology:

Color:
- Intensity - the brightness or dullness of a color (pure colors have full intensity; when mixed with opposites on the color wheel they are dulled).
- Value - the lightness or darkness of a color.
- Hue - the name of a color without black or white added.

Form: Form is three-dimensional in nature.

Line: Line can be thick, thin, straight, curved, sharp, shaggy, light, dark, solid, broken, diagonal, vertical, horizontal.

Shape: Shape is two dimensional, but can function as a portion of form by the use of a number of shapes to produce a form.

Space: The area used to develop ideas, feelings, and experiences into a visual form.

Texture: The tactile quality of a subject.

Balance:
- Formal (symmetrical) balance has identical objects on each side of an imaginary center line.
- Informal (asymmetrical) balance has large object in one area and several smaller objects in opposite areas.

Contrast: Light areas next to dark ones.

Emphasis: Emphasis can be obtained by adding an area of color.

Movement: Placement of components to direct the eye of the observer from one point to another in a systematic, orderly way.

Repetition: Continuity in design obtained by repeating a pattern regularly or irregularly.

Unity: Harmonious arrangement of line, shapes, color, texture.

One of the goal learnings of the project is to aid the student in becoming critically aware of his environment. Hopefully an increased sensitivity to his physical environment will inspire him to help make it a more agreeable place to be as he begins to reject the ugliness and wastefulness of an unplanned community and starts to transfer his newly gained aesthetic awareness to his own life situation.

The Concept Beauty

The artist through his art forms is seeking some type of fundamental beauty that will evoke an aesthetic response in the viewer. This can be accomplished in various ways--by forms that set a mood, by tones, by light use, by textures. Any of these characteristics might help trigger an aesthetic experience. Archetypes for all the things mentioned above can be found in nature. Atmospheric effects at different times of the day create different moods. With this in mind, and working from the premise that there is a definite correlation between art and nature, the students are asked to observe an area they are familiar with at daybreak, at breakfast time, when they get home from school, at dinner time, at dusk, during a sunset, by moonlight, and finally by flashlight on a dark night. One of the first things they learn in this kind of exercise is that familiar objects (trees for example) have a very different appearance at different times in varying lights. At this point it is helpful to have slides of paintings that are examples of nature painted at various times of the day. Albert P. Ryder's moonlight landscapes, Rembrandt's atmospheric landscape backgrounds, or Monet's

series of paintings done at different times of the day (such as his Rouen Cathedral pieces or his haystack series) are all excellent examples to use.

Growth of the Idea in Art

How does an idea grow in art? It grows in as many ways as there are seeds. The easiest way for the student to realize that one idea or one object can stimulate a series of ideas or art objects is to have him make a number of thumbnail sketches that gradually abstract the essential form of his original model, be it a flower head or a bird, into a finished art work. The sketchbook becomes one of the most useful tools a young artist can use. As it permits visual thought to take form on paper, it also makes the student aware of the unlimited possibilities of abstracting from nature. It heightens his perception of the world around him.

The student can be made aware of rhythmical movement in natural shapes by having him consciously examine the world around him. A water-worn rock with its smooth curvilinear lines and interesting shape can suggest ways of using space, as can a tree's branches that flow up and away from its trunk. Movement is everywhere; for example, in the delicate lines of tall grass bending in the wind.

The Seventh-Grade Program

The beginning exercise in the seventh grade is one designed to relax the students and perhaps even an attempt to inspire those who come into the classroom and say, "I hate art. I can't draw anything."

I term it intuitive drawing and find it a fairly successful way of introducing design principles to seventh-grade students. I start by illustrating on the blackboard while I explain that the general idea is to break up the space on the paper with flowing, curving lines. As an example I might suggest that the drawing could be a little like the vapor trails made by a jet that is doing some fancy flying across the space of the sky. When there is a variety of shapes on the paper, the next step is to fill in some of the spaces with design that should include repetition of one design at least three times (these should be in different sizes or shapes, or could be in counterpoint), variation in design, light and dark contrast, and so on. I usually show them several finished examples on paper. I also explain that the first one they do is just practice and will not be graded. One of the interesting things about this assignment is that each one is different from the next and the students are quick to choose the ones that best exemplify the design elements discussed earlier.

The second step in this particular sequence is to introduce a little color theory, using a crayon resist technique. The assignment is similar to intuitive drawing. The designs are larger and they have to consider the space that will be filled with paint. The students can do several, but at least one is to include all the colors of one color family of the three primary families. (All colors that have red in them belong to the red family.) From here the student graduates to trying to draw something the way he sees it, and we examine the traditional methods of shading to give form. At the same time I show them films on expressive drawing and hope for the best. Usually in this

sequence the students are introduced to drawing animals and people. I keep a supply of well worn how-to-draw books for the seventh graders to refer to because I remember too well my own struggles--where to begin on something that is not in front of one and that one has never tried to draw before.

Most of the work I attempt to do with the seventh grade on social problems is in the form of verbal exchange. We look at examples from art history and compare them to student work done by the eighth and ninth grades. If there is a great deal of interest in a particular medium (collage is often the medium that interests them most), I encourage that particular group to do a comment on something they feel strongly about.

RELATING ART TO NATURE AND THE MAN-MADE ENVIRONMENT

Designing from Nature

Each student is asked to bring an object from home that illustrates structure found in nature. He is then asked to carefully observe its qualities such as shape, line, value, texture, and space. Then by using selection, organization, and interpretation, he is to do a pencil sketch of the object that would make a good design for a block print. The students are reminded that the three processes mentioned above are the things that distinguish art from nature. Too, it might be pointed out that varying the size, looking at the object from different angles, overlapping some of the shapes, and emphasizing some of the lines are ways of making use of selection, organization, and interpretation in this project.

Through his observation the student should discover that non-geometric shapes are found more often in nature than geometric shapes. Nature abounds with contours that are composed of curved lines and contains many similar shapes with different textures.

Some of the items brought by the students for the project were oranges, cucumbers, tomatoes, various leaves, onions, seed pods, tree cones, dried flowers, nuts, wood (for the grain patterns), sea shells, a bird skull, apples, mushrooms, feathers, and sand dollars. Many of the things were drawn whole, halved, and quartered and then arranged in a design.

One of the learnings in the project is that order, sequence, and pattern can be observed in most everything in nature. This learning can be expanded upon to include a discussion of how man disrupts and changes the natural order of the world around him. The student can be asked to consider whether the changes man makes in his environment are all necessary, or how important is it to retain some areas where the life patterns can follow the natural succession sequences that have up until recent times created a balance of nature. Or one might ask what a specific object would be like if its basic structure was not there. A fish, for example, would probably become shapeless if it didn't have a skeleton. It is important to let the students come up with their own conclusions; often these show considerable thought on the students' part. The lesson can be extended to a discussion of the importance of maintaining the many species of birds and wildlife that are in danger of extinction. The student could be asked to research the birds that have become extinct during recorded history

(for example, the passenger pigeon) and see if he can find any paintings or photographs of them. The student could then look for examples in paintings of birds that are familiar to him (such as Audubon's series of bird paintings). The next step would be to have the student do some sketches of the birds he likes best. A good field trip to take in conjunction with the above projects is to visit a museum of natural history where they have a display of the birds in their natural form and also of their skeletons. Such a display emphasizes the importance of structure for the finished project in both nature and art. Time should be allowed in the field trip to permit the students to do several sketches of the birds that appeal most to them. The student could be asked at the end of the project to consider what it would mean to him if the birds he has chosen to illustrate should become extinct in the next two years.

A Wire Sculpture Project

Preparation for this activity includes a discussion of movement, form, and balance and how they can be accomplished in a finished project. For example, if the student decides to do a human figure it is suggested that while he is forming the basic structure and shape with needle-nosed pliers, he can suggest movement by turning the head at a slight angle and by bending the arms and legs to suggest running or walking. Again, it is important to emphasize that art forms have structure. (You might compare structure in art to structure in nature at this point by showing examples of leaf vein structures, a skeleton of a fish or bird, or a small bare tree limit.) Considerable time should be spent on the basic stage of development if the piece is to

have good composition, movement, and rhythm in its anticipated outcome. The finished form can be mounted on any number of bases. Wood blocks (collected from the scrap bin of a shop class or from a lumber yard) that have been sanded and oiled, or lacquered, painted, or varnished work well. A piece of natural driftwood can be used, as can small stones or pieces of brick. The student should place his sculpture on a number of bases before deciding which works best. It can be secured to the mounting with an epoxy glue. On the wood blocks it can be nailed or wired in place. When completed it can be displayed effectively by lighting that might come from above or from above and one side. The student can then see the importance of light and shadow in creating greater visual perception by highlighting texture and shape in sculpture and can relate this to the effect light and shadow have in nature at different times of day. Overall light tends to flatten the objects seen and de-emphasizes textures. In the early morning when the sun first comes up and in the evening as the sun is setting most objects in nature appear to have greater visual depth due to intense shadows. Too, the most effective way of studying the relationship of buildings and outdoor sculpture to the natural setting is to observe them throughout the day under changing conditions of light.

A Photography Project

An elective I have proposed* is one where the student will use the camera to find examples of art elements and principles in nature and the surrounding environment. He will then bring these examples into the art room and use them as a basis for paintings, drawings,

*See the section on proposed elective courses at Cascade Junior High, p. 20.

three-dimensional projects in a number of media, collage work, and so on. Hopefully, he will become critically aware of the relationships to be found between nature and good design in the environment that surrounds him through a conscious search for visual proof that all those elements the artist-teacher ballyhoos as necessary to a good art piece can be found in nature.

For example, I might ask a student to go out and photograph ten examples of texture--from something that has the appearance of being very soft to something that is very sharp or rough. I might ask him to take extreme closeup photographs of gnarled driftwood, bark textures on a variety of trees, the wake of a boat, various mosses and lichens, or a cactus in comparison to a wild rose. All make good illustrations of texture.

I might also ask the student to select a subject that portrays tension or movement, rhythm, symmetrical balance, asymmetrical balance, or an interesting arrangement of negative space.

After the pictures are developed, we will then have a class discussion period and compare all of the students' work to see which ones best fulfill the assignment. Discussion of student work is perhaps one of the most important aids in developing critical awareness and in building an aesthetic consciousness in each individual.

VALUES: EXPRESSION THROUGH ART

An Eighth-Grade Project

One way of including current values and problems in an art project is to have the students do a collage dealing with social issues

that concern them. If the eighth graders fail to come up with several ideas of their own I suggest that their social comment could be on drugs, war, racial relationships, environmental problems, the generation gap (I might ask if they can think of anything they value a lot that is objected to strenuously by their parents), or anything that they have a strong feeling about, either for or against. At the same time I remind them to keep in mind the design principles we have discussed earlier, stressing that the finished composition should have both unity and balance.

The materials used for the project are recycled items. The backing for the collage can be either cardboard from boxes, or old posters that have been used at least once for school events publicity purposes. The pictures and capitons used are from old magazines and newspapers. (The magazines best for this purpose are Newsweek, Time, U.S. News, Life, and other illustrated current events periodicals.)

Before starting this project I might show the students some examples of social comments in art, using prints or slides of works like Goya's "May 3 Execution," Picasso's "Guernica," or Jack Levine's "The Trial" or "Welcome Home." This is followed by a discussion of the intent of each work. It is best to let the students give their interpretations of the examples before I do any explaining. Often they are quite able to give the general implications without being told what they are.

A Ninth Grade Project

In the ninth grade I might give an assignment on values in art similar to the collage assigned to the eighth grade.

Art has always been a reflection of the social thought and the values of the era in which it was created. To begin, I give the students an informal lecture on values expressed through art.

We think the first recorded art began as a source of magic power over animals in the caveman era where mere survival was the basis of all social thought. Art was a reflection of unchanging passion for permanence in life after death in the Egyptian civilization. In Greek times art reflected beauty of life in this world. The Greek gods were symbolic of the ideal man who was physically, emotionally, and intellectually capable of perfect balance and harmony. Romans were known to value practicality. Their art contained many realistic portraits of individuals of power and ambition and were often sculptured in stone. The art of the Christian period reflected values that were other-worldly oriented, and anti-realistic. Byzantine art showed a regal grandeur which separated subjects from reality. In these latter two periods flesh was an enemy of the spirit.

Art has always captured social values through the annals of time. There were attempts in the seventeenth, eighteenth, and early nineteenth centuries to recapture the art forms that reflected the values of earlier times. As the world grew more populous and value systems more complex, art too became a diverse and often controversial reflection of that complexity.

The question to the class at this point might be "How does art today reflect our social values? How could it? If you were asked to do an art project that reflected one value that you feel very strongly about, what value would you illustrate?"

After this somewhat wordy but time capsuled rundown on art history we have a rap session, discussing any terms that are unfamiliar, and I try to answer any questions they might ask about a particular period. The students are somewhat familiar with most of the eras mentioned from films and slides they have seen in class earlier.

A Multimedia Project

This year I will experiment in a different direction in dealing with social problems and values. I will have my eighth and ninth graders produce a slide and music show. Perhaps one class will deal with a particular problem and the other try a more comprehensive view of what they respond to aesthetically and why.

The students will be the photographers and will use Kodak Instamatic cameras. I will make my personal slide collection available as well. They will choose the photographs they feel appropriate and coordinate them with music of their choice (I will make available everything from classical to pop and we will consider anything they wish to bring. This doesn't mean that I won't suggest that one thing works better than another.)

Those who wish can write or at least select some appropriate poetry or prose to go along with the music and slides. We will try to integrate the music and poetry on a tape recording to be played while the slides are shown. We will also try to coordinate the tape to each particular slide. Some of the slides will be of student work--drawings, paintings, wire sculpture, collages, and so on. The selection of slides of student work can be based on traditional art principles as well as on intuitive responses to a particular slide.

COMMUNICATION AND COOPERATION

Communication Within the Physical Environment of the Classroom

One of the exercises I do occasionally, to preserve my own sanity if nothing else, is to halt all art projects for one day and spend the entire day having a "truth session" with the students. It is often a revelation to both the students and myself. I explain to them that I have reached a point of frustration at which the only thing that will salvage my frayed nerves is to sit down and talk about the causes. I then describe the junior high student as I--a teacher and an adult--see him. I assure the students that if they disagree with anything I say they will have the opportunity to explain why they feel I am wrong. Too, I give them rebuttal time, in which they can air their prime complaints about school and teachers. I stress that I like the students as individuals but that I do not like a lot of the things they do to obtain peer prestige. Such a session, handled correctly, can do a lot to build rapport between the students and the teacher. The one thing I try to avoid during the entire session is dealing in personalities by either myself or the students.

I see the junior high student as an individual whose attention span is very short (not more than five minutes on the average). I see him as hyperactive, finding it very difficult to sit without squirming for more than a few minutes. He is often very destructive and appears to enjoy impressing his peers by breaking and destroying other people's projects and school property. This is the most frustrating characteristic for me to handle, along with the cruelty I have seen groups inflict on

a single individual who does not belong to the "in" crowd. The average junior high student is often rude without realizing it and thinks nothing of repeatedly interrupting the teacher or other students when they are trying to talk. In the art room he is more interested in doing a project in one class period than in tackling an extended problem in a particular medium. Sometimes the student seems paranoid, which can be attributed to many things, including the stage of growth he is in and his inability to accept responsibility for his own actions. I point out that the latter is not a characteristic of just the junior high student but that a number of adults have this same problem.

It is astonishing how quick the students are to agree that they, as a group, are all of these things. I ask them why, when they are aware of all of their negative qualities they do not do anything to change them. They all seem to feel that as individuals they cannot do anything about negative characteristics without incurring the wrath of their peer group, so they prefer to just coast along with the crowd rather than risk becoming the outsider. I suspect that this is the area where change in the school system needs to be examined most. When the student reacts to my complaints with his own there is a definite correlation between the characteristics that I have described and many of the things he resents. I will put them in a simple diagram:

Characteristics	Student Complaint
Short attention span	Teachers lecture too much--it's boring.
Hyperactive	Teachers yell too much. Not exciting enough.
Destructive	School is boring. There're not enough things to do at noon. It's like being in jail to be here.

Characteristics	Student Complaint
	Teachers expect the worst. Punishing the entire class for one student's behavior is unfair.
Rude	Teachers want you to learn but without their aid. Some teachers act too important.
Lack of interest in depth projects	Projects are not exciting enough.

One of the interesting side benefits of this particular mode of communication is that it helps build the students' vocabulary. I often have to explain the meaning of words and terms I use. For example, the terms "peer prestige," "peer pressure," "attention span," and the words "curriculum," "hyperactive," "paranoid," and "rapport" all needed defining for some of the students in my latest truth session. And, because the students are discussing something that is relevant to them, they are quick to ask for an explanation of words and terms that aren't familiar. The most discouraging part of the session is that we have yet to come up with any workable solutions. So far we are only capable of agreeing on the definition of the problem.

Projected Electives

Perhaps one way to combat student apathy, to increase communication and cooperation between student and teacher, and to give the student a voice in choosing an area of learning that interests him is to create new elective classes that are relevant to the students' interests. Our school is working on a plan to have a large number of six-week electives taught by teachers who are vitally interested in the subjects they will teach. Some of the classes will be an attempt

at team-teaching, using one teacher who has experience and one who wishes to learn with the students. Each teacher in the school has compiled a list of suggestions for electives. Previous to this, the students were asked to make out a list of the areas they would most like to see offered as elective classes. Their suggestions have been incorporated into the planning of the elective curriculum. (Two offerings of such electives in art are detailed in the section on interdisciplinary projects.)

Student Contracts

I find that when given a choice, the students are more enthusiastic about the art program than they might be if I lay out a scheduled curriculum where everyone has to do the same thing at the same time. At the beginning of the semester the eighth and ninth grade classes are given a list of 24 projects to think about and discuss. After I answer any questions they might have about what each project will involve, the students select the twelve they would most like to do during the semester (18 weeks). They then sign a contract (on the back of recycled paper) to that effect.

The only drawback to an art program of this nature is that it can become chaotic at times, and the teacher does need to have a wide range of art techniques at his disposal. One way of supplementing the teacher's own strong areas is to use any community resources that are available. Sometimes a parent who has a working knowledge of a craft or art can be drawn into the classroom as a demonstrator, as can some professional artists who are willing to donate an hour or two of their time to demonstrate a particular medium. Too, the students themselves

can be of assistance in demonstrating art techniques they may have learned in another school or at home.

Most art techniques are covered within the twelve projects each student selects. Even so there are several basic art skills that each student will be asked to demonstrate in addition to his contracted ones, such as basic drawing (using shading to create form).

Some of the project techniques I have learned along with the students. For example, one of my eighth grade students knew how to do macramé so she became the teacher and I a student along with the rest of the class. A student teacher taught both myself and a ninth grade class the craft of batik. I am not suggesting that everything should be by trial and error in the art room. The teacher does need to have a background of basic art skills before experimenting with all the media found in the following sample list of projects.

- Perspective drawings of buildings, landscapes.
- Still-life drawings.
- Figure drawing from student models.
- Pen and ink drawings.
- Pen and ink illuminated letter designs.
- Realistic tempera paintings.
- Abstract tempera paintings.
- Watercolors.
- Op art paintings.
- Poster designing.
- Silkscreening.

- Linoleum prints.
- Wood prints.
- Haiku illustrated with drawing or watercolor.
- Macramé.
- Clay pinch pots or slab pots emphasizing relief designs, texture, etc.
- Batik wall hanging using horoscope patterns, or a scarf.
- Plaster sculpture.
- Wire sculpture.
- Mobiles.
- Collage work (making social comment and using magazines, colored tissue, wood scraps, etc.)
- Origami paper folding.
- Candlemaking, first designing the molds of clay.
- Stitchery wallhanging on burlap.

INTERDISCIPLINARY PROJECTS

Art and Literature

Haiku Illustrated. In an attempt to clarify the interrelatedness of art and poetry, an eighth grade language arts teacher had his class write a number of haiku to be given to my art class to illustrate. The examples included in the Appendix have the seventeen-syllable verses printed on them but in the project that was not the case. The illustrations, in pencil, charcoal, or watercolor, were returned to the language arts class to be examined and to give the language arts students an opportunity to see how descriptive their writing was in inspiring pictorial portrayals of it.

Art and Social Studies

Illuminated Letters. The students are given a historical background of the origin of illuminated letters by monks prior to the invention of the printing press. They are then asked to find at least fifteen different forms of one letter, usually their first initial, in newspapers and magazines. They then choose the form they like best and enlarge it and illuminate it by drawing designs around it. Too, they are shown slide examples from illuminated manuscripts which show that most designs used by the monks were inspired by nature. The final drawing is done using a penholder and point with black ink on white ink paper.

A Woodcarving Project. One elective I plan to offer is a woodcarving class that will start with woodprints and go on to relief carving and small three-dimensional wood sculpture, and finally, as a group project, to carving a full-sized totem pole. (Because I lacked tools to implement the project I applied for a mini-grant and was awarded it. A copy of the mini-grant proposal is included in the Appendix.)

This project, as I outlined it in my proposal, is to be an interdisciplinary experience for seventh, eighth, and ninth grade students, combining learnings in art, social studies (stressing Northwest Indian culture and history), agriculture, and manual arts. Team effort of students and teachers will be emphasized.

First, Northwest Indian art and culture will be studied in both art and social studies classes as an introduction to the project. As the students learn basic woodcarving skills through their practice projects, a competition will be announced to have any student who desires submit sketches for the design of the Kodiak totem pole. (The Kodiak bear is the school emblem, and the project is meant to foster pride in the school as well as to encourage the students to improve their environment aesthetically.) Final selection of the design will be made by a team of students and teachers.

After cedar is obtained, we plan to invite Morrie Alexander, Master Carver of the Lummi Tribe, to meet with the students and explain the social implications that the totem pole held in the life of the Northwest Indians, and then give a demonstration of how the poles were carved. Then plans will be sketched and our totem pole begun, with students doing the work and teachers advising.

After the totem pole is complete, it will be placed in the setting selected. The students will also participate in designing and carrying out the landscaping. Student teams will take field trips to locate suitable components for the landscaping, such as rocks and plants.

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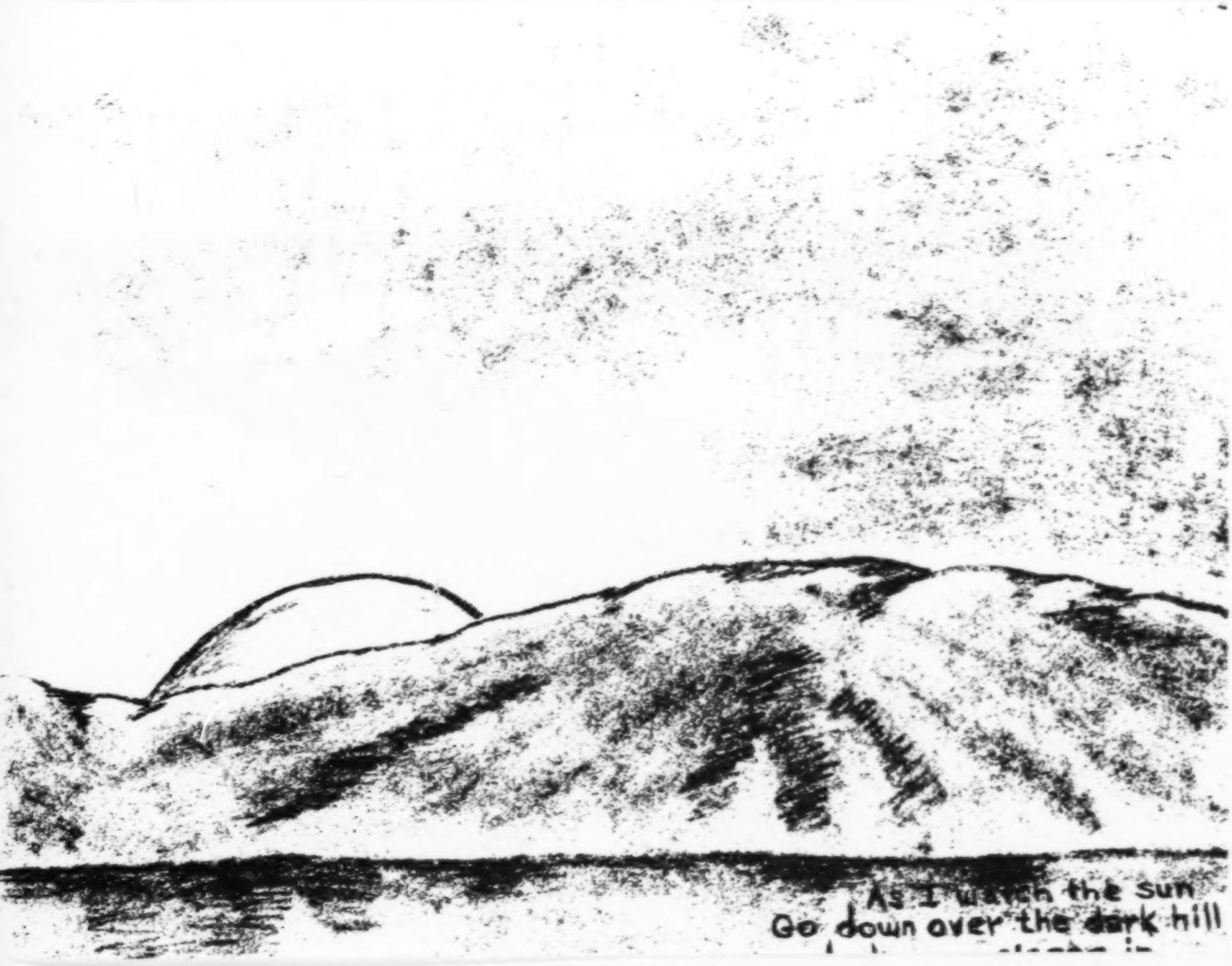
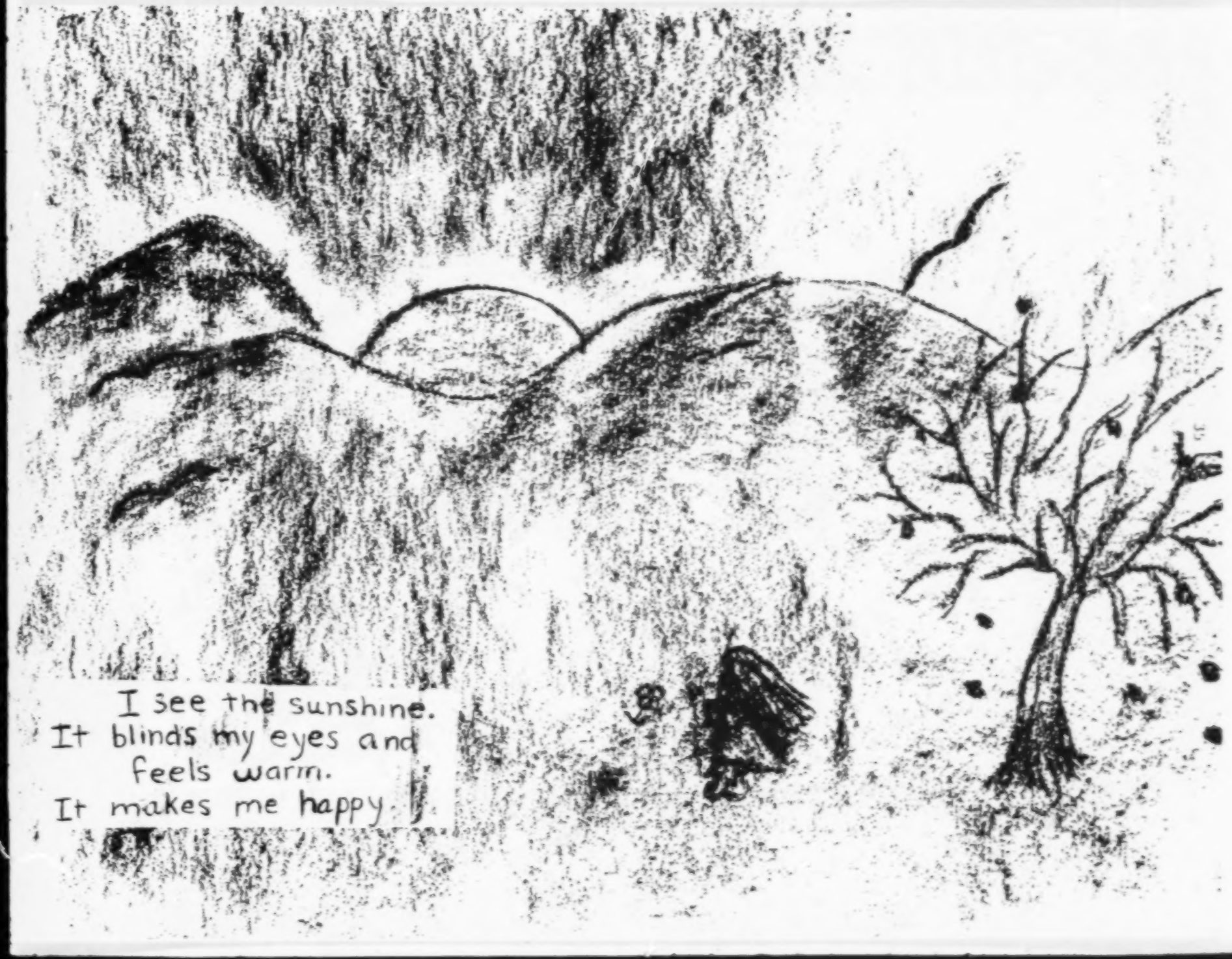
APPENDIX

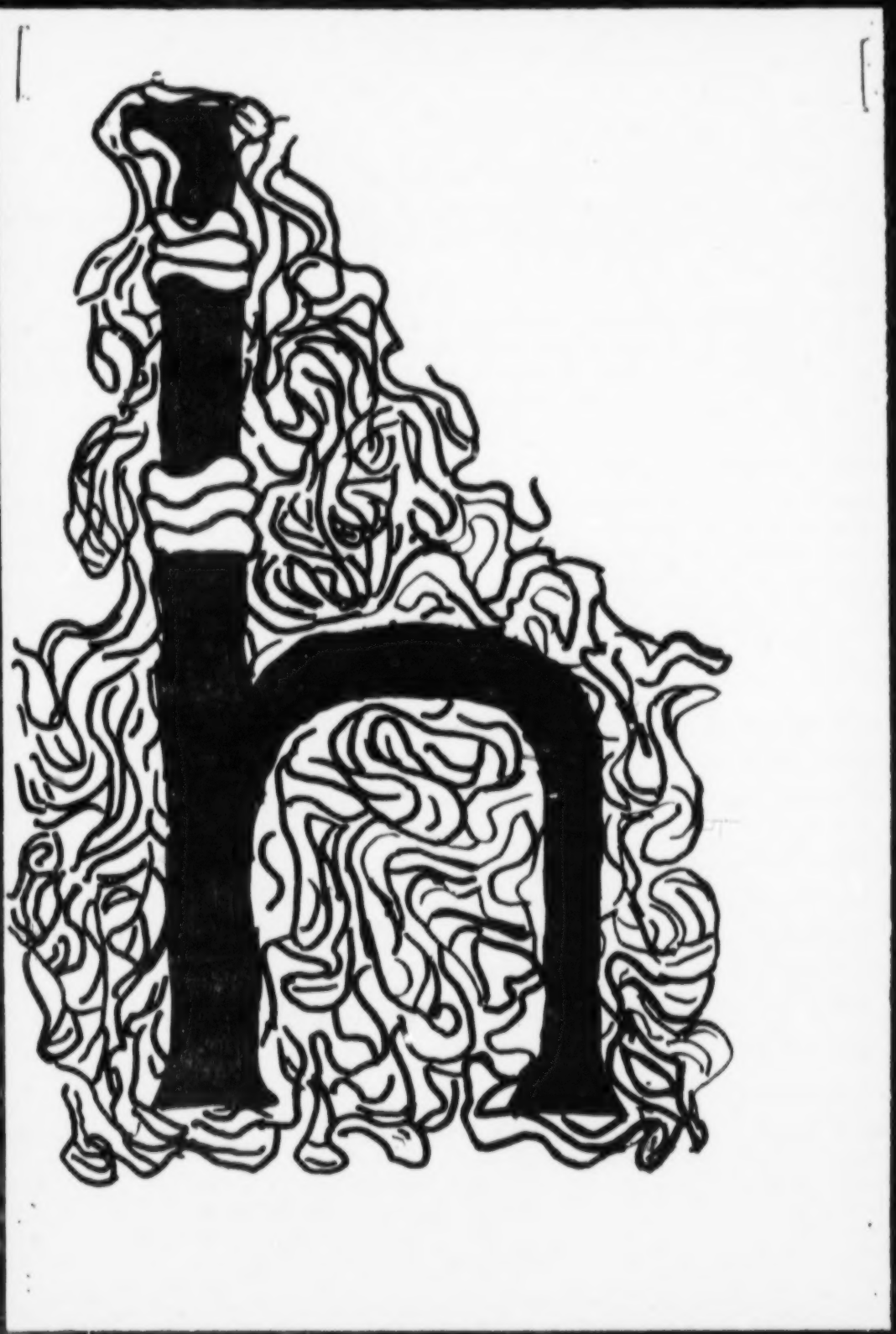
Examples of "intuitive art" from the seventh grade program
Haiku illustrated
Illuminated letters
Mini-grant proposal for woodcarving project

WAR
Rod

Birds fly in the sky
And they soar like the wind does
They fly over the hills.


As I watch the sun
Go down over the dark hill


I see the sunshine.
It blinds my eyes and
feels warm.
It makes me happy.



Approved Mini-Grants (Continued)

Teacher's Name: Lavone Trueman

Position: Art Teacher - Cascade Junior High School

Titel of Project: PATIO LANDSCAPING PROJECT WITH A KODIAK (SCHOOL EMBLEM) TOTEM POLE AS CENTRAL FOCUS

Objectives:

It is to be an inter-disciplinary experience for 7th, 8th, and 9th grade students combining art, social studies (Northwest Indian culture and history), ag., and possibly shop. It would necessitate a team effort of students and teachers and involve outside sources for demonstration (Morrie Alexander, Master Carver of Lummi Tribe).

Brief idea of program or project:

The project would be a permanent addition to the school, it is to be designed and completed by students with the teachers as advisors. Tools purchased for the project will become permanent additions to the art room and many of them can be used for numerous other art projects, ,such as wood prints, driftwood sculpture, plaster sculpture, scrapwood constructions, and so on. It will involve a large number of students who will work together in planning and designing the entire project. Hopefully the project will foster pride in the school as well as encourage group efforts in doing things that improve the school aesthetically.

Breif statement of the steps in impelementing your project:

Introduction to project in study of Northwest indian art and culture.

1. Any student in junior high who wishes to, may submit sketches for final selection by a panel of students and teachers for Kodiak Totem Pole.
2. Obtain cedar materials for carving.
3. Demonstration of totem pole carving by Morrie Alexander.
4. Students will do practice projects to learn to use tools.
5. Plans will be sketched and totem pole made from them.
6. Totem pole will be placed by patio and landscaping will follow.
7. A field trip may be made to locate some suitable rocks to be used.

Explanation of how funds are to be spent:

Hand drill & bits	$14.00	Wood mallets	$15.00
Assorted size butt chisels	21.20	Round Plane	4.00
Basic carving set	14.00	Block Plane	8.00
Small wood carving set	24.00	Wood burning torch	5.00
2 curved rasps	7.00	Sanding materials & tools	15.00
4 wood gouges	21.00	Stains & Waxes	10.00

Amount of funds requested: $150.00 Amount of funds approved: $150.00